



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

"to be" (and even here no active μ - form is preserved), have passed over into one of the thematic types or been replaced by unrelated words. Thus we have $\theta\acute{\epsilon}\omega$ for $\tau\acute{\iota}\theta\eta\mu\iota$, $\delta\acute{\iota}\nu\omega$ or $\delta\acute{\iota}\delta\omega$ for $\delta\acute{\iota}\delta\omega\mu\iota$, $\acute{\epsilon}\mu\pi\omicron\rho\acute{\omega}$ for $\delta\acute{\iota}\nu\alpha\mu\alpha\iota$, etc.

Presents in $-\nu\omega$ have spread very extensively at the expense of various others. Thus $\phi\acute{\epsilon}\rho\omega$ "bring" ($\phi\acute{\epsilon}\rho\omega$), $\delta\acute{\epsilon}\nu\omega$ "bind" ($\delta\acute{\epsilon}\omega$), $\chi\acute{\iota}\nu\omega$ "pour" ($\chi\acute{\epsilon}\omega$), $\acute{\alpha}\phi\acute{\eta}\nu\omega$ "leave" ($\acute{\alpha}\phi\acute{\eta}\mu\iota$), etc.; so regularly $-\acute{\omega}\nu\omega$ for $-\acute{\omicron}\omega$ or $-\acute{\omega}\nu\eta\mu\iota$, as $\sigma\kappa\omicron\tau\acute{\omega}\nu\omega$ "slay" ($\sigma\kappa\omicron\tau\acute{\omicron}\omega$ "darken"), $\delta\iota\omicron\rho\theta\acute{\omega}\nu\omega$ "mend," $\pi\lambda\eta\rho\acute{\omega}\nu\omega$ "pay" ($\pi\lambda\eta\rho\acute{\acute{\omicron}}\omega$ "fill"), $\sigma\tau\rho\acute{\omega}\nu\omega$ "spread" ($\sigma\tau\rho\acute{\acute{\omega}}\nu\eta\mu\iota$), $\zeta\acute{\omega}\nu\omega$ "gird" ($\zeta\acute{\acute{\omega}}\nu\eta\mu\iota$), etc. In all these last and many of the others $-\nu\omega$ is added to the form of the verb-stem which appears in the aorist; that is, they are formed anew from the aorist, e.g., $\sigma\kappa\omicron\tau\acute{\omega}\nu\omega$ from $\acute{\epsilon}\sigma\kappa\acute{\omicron}\tau\omicron\omega\sigma\alpha$, $\acute{\alpha}\phi\acute{\eta}\nu\omega$ from $\acute{\alpha}\phi\eta\sigma\alpha$. Presents in $-\acute{\alpha}\iota\omega$ have been augmented by numerous new formations, many of these also based upon the aorist stem. Thus $\lambda\alpha\mu\beta\acute{\alpha}\nu\omega$ is replaced by $\lambda\alpha\beta\acute{\alpha}\iota\omega$ ($\kappa\alpha\tau\alpha\lambda\alpha\beta\acute{\alpha}\iota\omega$ "understand"), formed from the aorist $\acute{\epsilon}\lambda\alpha\beta\alpha$ ($\acute{\epsilon}\lambda\alpha\beta\omicron\nu$), and similarly $\lambda\alpha\nu\theta\acute{\alpha}\nu\omega$, $\mu\alpha\nu\theta\acute{\alpha}\nu\omega$, $\tau\upsilon\chi\acute{\alpha}\nu\omega$ by $\lambda\alpha\theta\acute{\alpha}\iota\omega$, $\mu\alpha\theta\acute{\alpha}\iota\omega$, $\tau\upsilon\chi\acute{\alpha}\iota\omega$, and $\pi\acute{\alpha}\sigma\chi\omega$ (aor. $\acute{\epsilon}\pi\alpha\theta\omicron\nu$) by $\pi\alpha\theta\acute{\alpha}\iota\omega$. Cf. $\pi\eta\gamma\acute{\alpha}\iota\omega$ "go" formed to $\acute{\iota}\pi\eta\gamma\alpha$, which is in origin the imperfect of $\acute{\iota}\pi\acute{\alpha}\gamma\omega$ but had come to be used as an aorist.

CARL D. BUCK

UNIVERSITY OF CHICAGO

Arte e Artificio nel Dramma Greco. A FRANCESCO GUGLIELMINO.

Catania: Francesco Battiato, 1912. Pp. xii+301. L. 4.

The title indicates the author's point of view and the chief defect of a well-written book, intended for the general reader rather than for the professional scholar. It is a study, from that point of view, of the technique of Greek tragedy. It is in two parts, the first on the conventions of Greek dramatic art and the devices for preserving verisimilitude under those requirements, the second on the ways in which plays are shaped by the desire for immediate effect. Another volume is promised, which is to follow the subject of the second part farther, and thence proceed to consider other aspects of the drama more or less related.

The point of view seems natural, perhaps; the defect of it may not appear at first. Yet the result is unfortunate precisely for the reader who is not technically a scholar. Unless he can make the needed corrections, he may carry away, instead of a true picture of a great art that differs from ours, a picture subtly distorted, and this will tend to confirm some popular prejudices that are due simply to lack of knowledge. The author of course intended no such result; it is merely inseparable from the method of distinguishing an art-form from the details that make up that form, and calling the whole form art and essential components artifices.

Take what is said of the convention that the chorus almost always remains on the scene. We see it from a wrong side unless we take the point

of view of the Athenian audience. They, regarding the chorus as central and vital—still, in a sense, as from the beginning, the chorus of Dionysos dancing and singing to the god in his precinct—were accustomed to the convention, and maintained it. They never fancied that verisimilitude required the chorus to enter the palace, and never regarded the excuse for remaining as an artifice. τὸ πρέπον, if not τὸ εἰκός, forbade the chorus to withdraw. Tacitly to impose our alien convention on the Athenian dramatist is to mislead rather than to explain. So with some of the appeals to immediate effect. It is unfair to the dramatist and his art to forget that he and his audience were all Athenians together. Was it flattering his audience, a seeking for effect, when Lowell in his *Commemoration Ode* said what his audience felt so deeply in praise of the reunited country for which, in the Civil War just ended, those graduates had died? When the Athenian dramatist, sharing the Athenian pride in their country's history or legend, makes a character express a common patriotic emotion or belief, we cannot properly call that flattery of the audience, or an artifice for effect, even though the words were sure to call out rapturous applause. The bit of truth in such a view is so partial as to be false. In regard to the *Persians*, again, Guglielmino falls into a similar, though common, mistake. The historical element in the play, if by that term we mean strictly historical details, is very small, hardly more than a few names and the account of the battle of Salamis. The historical events could not be made into the plot of an Athenian tragedy without thorough recasting. They were recalled vividly, so as to awaken the patriotic pride of the audience, by those names and the story of that central event, the recent battle. But *these* Persians are really a creation of the poet's imagination—Aischylean-Oriental Greeks, foreign enough to be very ignorant of Athens, but deeply imbued with the poet's own religion and morality. Questions of historical verisimilitude are here out of place. It was the author's title, the form in which he chose to cast his exposition, that drew him, in these and many other details, to look at things from an unfortunate angle. If he had set out to write a straightforward *Grammar of Athenian Dramatic Art* probably most of these matters would have fallen into their true relations.

With this important subtraction, the book is interesting and mostly sound, more readable perhaps in the first part than in the second. Occasionally one must dissent from a reading of a character. One can hardly grant, e.g., that Sophokles, in the *Aias*, has really exhibited the goddess of his own city as on a lower moral plane than Odysseus (pp. 72 f.). The author follows G. Dopheide in finding not a few inconsistencies in tragedies of Sophokles due to the poet's aiming at some immediate effect; but the two cases cited (pp. 102, 171) reveal no discrepancy. On the other hand Guglielmino is nearer the truth than most in his understanding of fate in Sophokles (p. 210, note). He shows no trace of acquaintance with anything printed in the United States. And it is odd to see a paper in the *Classical Review*

by Professor Macurdy (Grace Harriet) credited to "l'Harriet" (p. 62). But we can afford to be amused rather than irritated at such things, and may remind ourselves that many of us in this country do not keep up with Italian publications as we should.

THOMAS D. GOODELL

YALE UNIVERSITY

Die Spürhunde des Sophokles. Von U. VON WILAMOWITZ-MOELLEN-DORFF. Sonderabdruck aus dem XXIX. Bande der neuen Jahrbücher für das Klassische Alterthum. Leipzig: B. G. Teubner, 1913. M. 1.

Professor von Wilamowitz assisted Hunt in the construction of the text of the new fragments of Sophocles, and, after waiting for Hunt to publish, now gives to the public his own interpretations.

The tragic fragments he holds to be undoubtedly Sophoclean and refers them to a tragedy *Eurypylos* already divined by Tyrwhitt. The long fragment descriptive of Priam's lament for Eurypylos he quotes and interprets with observations on the style which are much needed to reconcile us to the Sophoclean authorship of some of these lines. When, for instance, Priam seems to speak of the dead Eurypylos as τὸν παῖδα τὸν γέροντα τὸν νεανίαν, it is surely reading a great deal into γέροντα to interpret it by Aeschylus' γέροντα τὸν νοῦν σάρκα δ' ἡβώσαν φέρει. The third line νεκρῷ διδόντες οὐδὲν ὠφελουμένῳ he rejects as tasteless and obviously spurious. But may it not be defended by *Iliad* xxii. 513: οὐδὲν σοί γ' ὄφελος? In the last four lines

χρόνον ξενωθείς οὐ μακρὸν πολλῶν [δ' ἐτῶν]
 μνήμην παρέξεις τοῖς [λελειμμέν]οις [δορός]
 ὅσ' οὔτε Μέμνων οὔτε Σαρπηδὼν ποτε]
 π[έν]θη π[ο]θήσας κ[αί]περ αἰχμ[ή]ντων ἄκροι

I would suggest that we place a comma after παρέξεις and construe the following dative with π[έν]θη π[ο]θήσας, for which, if space allows, it would perhaps be better to substitute πένθος παρασχών (Aeschyl. *Persae* 322, Σάρδεσιν|πένθος παρασχών), reading also, perhaps, οἷπερ for καίπερ.

The *Ἰχνηεταὶ Σάτυροι*, of which some four hundred lines have been rescued, deals with the theme of the Homeric Hymn to Hermes. Wilamowitz plausibly reconstructs the plot and quotes and interprets the chorus' quest for the cattle and Cyllene's teasing speech. From the style he infers that the play belongs to the earlier period of Sophocles' *πικρὸν καὶ κατὰ τεχνον* manner. He confirms this conclusion by the absence of three speakers and of ἀντιλαβή, and the suggestion that Sophocles himself may have played the part of Hermes which he would hardly have done except as a youth.